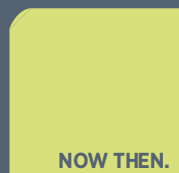




NOW THEN

THE LOST FOX | JULIAN ASSANGE | MARK PRITCHARD
A MAGAZINE FOR SHEFFIELD | ISSUE 98 | FREE



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EDITORIAL

You may have noticed that, as well as last month celebrating our 8th birthday, Now Then is approaching its 100th issue. This will fall in July, a month when we wouldn't usually print a magazine, but stay tuned. We will endeavour to put an extra special something out.

We have entered the last month of our Festival of Debate spring season. My recommendations are: **Chris T-T** on protest music (Sat 7 May, Eten Cafe, £7 +bf), the **Engaging and Influencing Parliament** workshop (Wed 11 May, HUBS, Free), In Conversation with **Julian Assange** (Thu 12 May, SU, £10 +bf), and **Devolution: Now What?** (Thu 19 May, Central United Reformed Church, Free). Head to festivalofdebate.com for the full May programme.

I interviewed Wikileaks founder Julian Assange for this issue ahead of the event on 12 May. We realise that our decision to host him in Sheffield via video link is not one that everyone will agree with. If you want to read our thoughts on this, head to festivalofdebate.com/blog.

I'd particularly recommend reading Laurence Peacock's piece on tax havens and Nigel Slack's piece on the Sheffield City Region devolution deal. We've also got colourful, precise artwork from the Leeds-based Lost Fox for your delectation.

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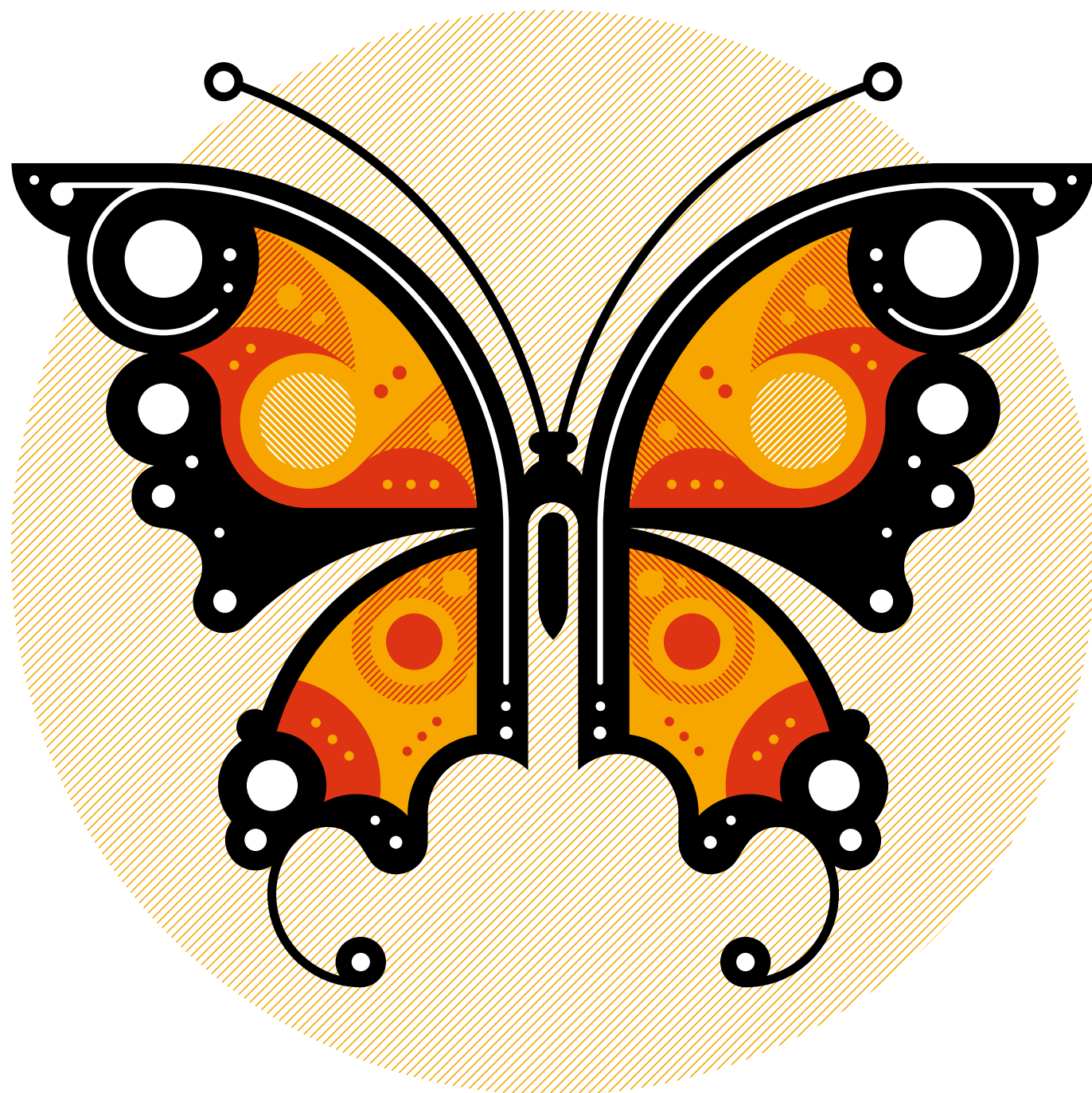
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LOCALCHECK

THE VEGANS ARE COMING

.....

I must admit to being vegan and a bit embarrassed about it. I made the decision to avoid meat, eggs and dairy products years ago, but also decided not to mention it to other people unless I'm asked, because it makes some feel awkward or guilty. Perhaps they've seen movies loaded with McDonalds product placements, portraying vegan characters as cranky and holier-than-thou, out to convert everyone and take over the world with non-leather whips. Perhaps that's just my imagination, but I don't want to condemn anyone else. It's their choice, and I know it's sometimes cheaper or quicker to eat non-vegan, especially in inner city areas. Each to their own, but veganism's been great for me.

Personal motivations for going vegan can vary. Health reasons, concern for animals and the planet, mistrust of the food industry - these all count. There are no killer arguments against it, unless you're in some life or death starvation situation. Growing crops to feed to cattle is clearly less efficient land usage than simply eating crops, so I decided that, for me, veganism was simply logical. The 'need' for meat as a source of protein is a myth. There have always been healthy vegetarians around to prove this since the dawn of history. Well, at least since the start of Jainism in India some 3,000 years ago.

I mention all this because next month the Vegan Approach returns to our brilliant city. It's a month-long event introducing people to vegan lifestyles. It kicks off with an introductory workshop and free vegan food fair (4 June, Quaker Meeting House). Anyone can join in and get free samples, resources and mentors to help learn nutrition, recipes and guidance on meat-free living for vegan beginners. It's a really practical way to help people to think and learn about their diet. If you're already vegan and could lend a hand, get in touch.

Nowadays there's a large selection of good vegan food available, especially in Sheffield (see the very useful listings at sheffieldvegans.net). The Blue Moon Café near the Cathedral deserves a special mention for being excellent. Many other restaurants are vegan friendly, such as the new Humpit hummus and pita bread bar on Leopold Street. Pure on Raw in Shalesmoor goes even further and offers meals with no cooking. Raw food techniques include sprouting and juicing using ingredients you've never heard of. Believe me, it's delicious and very nutritious. Veganism means using no animal products at all, so you can get great quality non-leather footwear from Guat Shoes in Crookes. There's even a local wool-free knitting website, sheeplessknitter.net. There are numerous regular, tasty vegan get-togethers in Sheffield as well. Finally, Sheffield Vegan Festival is coming up in July at Cutlers' Hall. This happens around the country but it's a first for Sheffield. It promises to be really interesting, with speakers including vegan athletes and environmental activists.

OK, this article is a load of militant pro-vegan propaganda, as if vegan extremists are trying to take over the world with tofu. Actually, writing this was cathartic. I think I've just lost my embarrassment about being vegan. Now, where's my non-leather whip?

Hosted by Alt Sheff

facebook.com/TheVeganApproach
veganfestival.co.uk | alt-sheff.org

SHEFFIELD-ESTELÍ BIKE RIDE

SUN 15 MAY | 8-10AM DEPARTURES
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Sheffield's twin town of Esteli is in Nicaragua, one of the world's poorest countries. In solidarity, mutual visits, educational, environmental, arts and children's projects are funded by this annual ride. Sponsor and cheer the riders on from just next to Endcliffe Park as they head into Derbyshire.

sheffieldestelisociety.org.uk

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WED 25 MAY | 7PM
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Free screening of a film narrated by Jamie Lee Curtis on the environment, economics and socio-politics of soil, and the power of a respectful and mutually beneficial relationship with the ground. The film follows Global Justice Now's short AGM (6:30pm) and newcomers are very welcome.

groups.globaljustice.org.uk/sheffield

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DEVOLUTION DEAL

SIGNED & SEALED?

.....

Friday 18 March's full council meeting voted to ratify the so-called 'devolution' deal that first came out of its closet in October last year.

Until October, following Manchester jumping first, the deal was in the offing but any details were entirely secret. The deal arrived with a public signing ceremony, with the Chancellor and the four Metro Council leaders of South Yorkshire looking cosy, right before the Party Conference. Despite insistence from the council leaders that this was a proposal, a signed document committed them to agreeing a deal.

From there, with the relentless pressure of Government snapping at their heels, the councils of the Combined Authority acted with undue haste to ensure a deal was done. Questions and concerns from community groups and the public were played down. Issues of a Metro mayor with veto powers and vague and uncertain clauses within the deal seemed minor.

So the process moved on. Discussions continued secretly and until late December the public was omitted from the process. A public consultation did happen over Christmas and New Year, and the results were reported to the City Region mired in positive spin. Then the councils started their ratification processes. Barnsley, Rotherham and Doncaster voted for the deal in short order. The leader of Barnsley had previously commented publicly that without this deal he would be unable to provide public services in Barnsley in the very near future.

Chesterfield and Bassetlaw agreed to become full constituent members of the City Region, enabling them to vote for the Mayor. Before that Friday meeting, Sheffield City Council Leader Julie Dore's 'red lines' were apparently resolved and the stage was set.

Full council meetings accept public questions. No surprise, I was there. I outlined the litany of broken promises, pledges and targets typical of the last six years of 'austerity'. The essence of my question was: 'Does the Council believe it can trust the current Government to honour its commitments with respect to this so-called devolution deal?'

The response from Julie Dore was, essentially, 'No, we cannot trust the Government.' The Council will have to work to ensure the commitments are met. If the Government reneges on the promises within the deal, we can withdraw and, until the order approving the deal is before Parliament, there is still time to do so.

The Leader commented that this was the only deal available and that no-one could afford to miss the boat. Without this deal, she said, our city and our economy would fall even further

behind the rest of the cities in the country. The Government continues to control the purse strings, so they can cut funding with impunity anyway.

The chamber then went on to debate the deal. The gist of most of the contributions were, 'It's the only deal on offer. We know we can't trust the Government, but any extra money is better than none and we make better decisions locally.'

Nobody acknowledged how the deal enables Government to place some of the responsibility for future austerity in local hands. If the deal falls apart through funding cuts, no matter what the facts of the situation, blame will fall on the City Region and therefore the councils. That may not be true nor fair, but that is how it will play out in Parliament and in the media.

So with hearts full of hope and dread in equal measure, the Labour and Lib Dem councillors of Sheffield have agreed to the uncertainty of Osborne's great experiment. The final act was ratification of the deal by the City Region Combined Authority on 31 March. Or was it? Until the final order is voted on in Parliament later in the year, are there remaining pitfalls to avoid and gains to be made?

Nigel Slack
Active Citizen

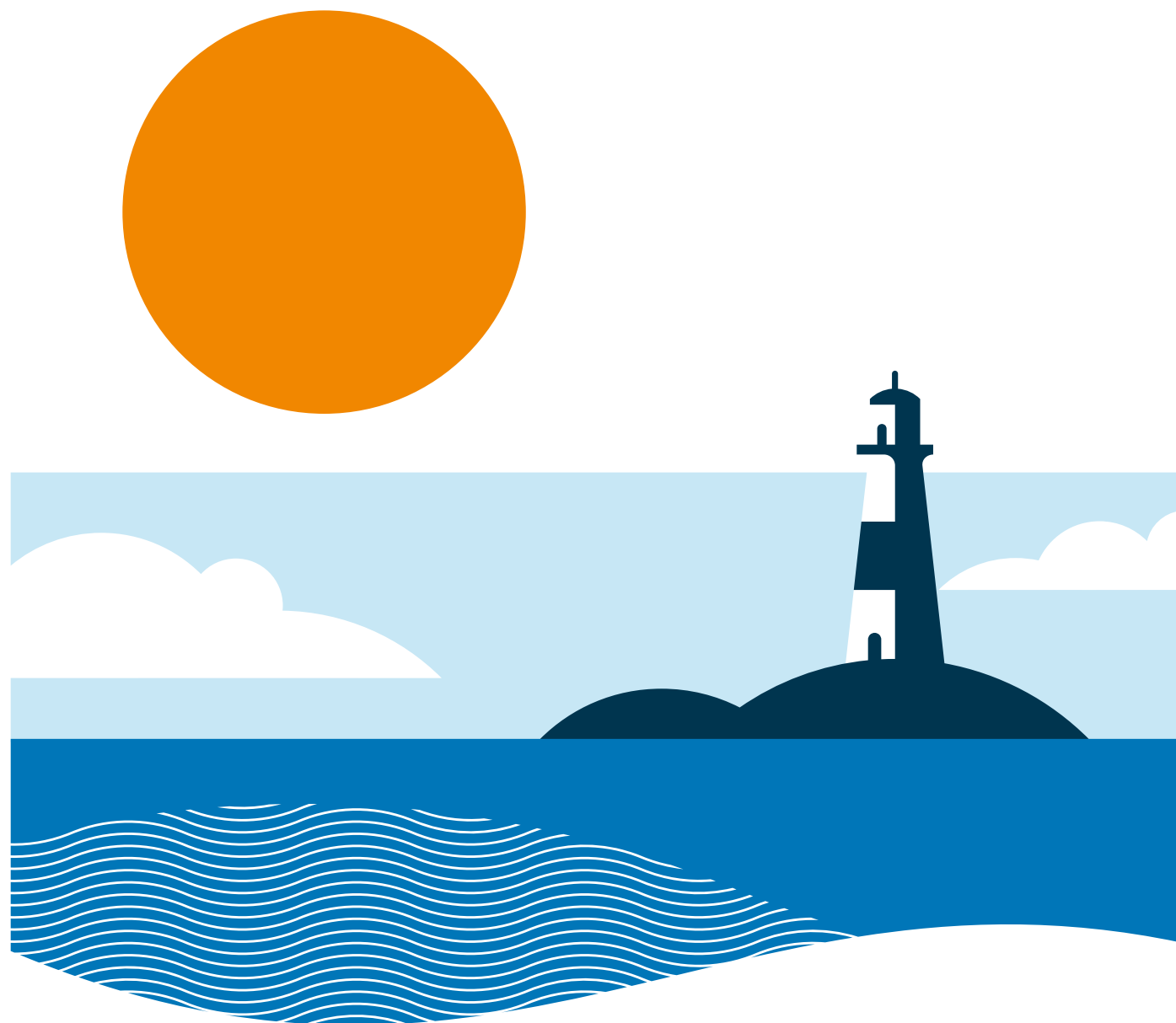
**Sheffield
City Region**



HM Treasury

Devolution: Now What? will take place on Thursday 19 May at the Central United Reformed Church as part of Festival of Debate.

@SheffCityNigel | sheffieldcityregiondevolution.org.uk



TAX

HOW LONDON RULES A GLOBAL TAX EMPIRE

.....

Everything you know about tax evasion is wrong. Ok, not everything. That Putin's clearly a wrong-un, and Dave definitely looks like a man with something to hide. But the media's obsession with details misses a far more startling picture.

Misconception number one: 'You've got to have loads of sand to be a tax haven'. Fitting the cliché of white sandy beaches is useful but not strictly necessary. No, the biggest tax haven in the world is - drum roll, please - us!

The Financial Secrecy Index regards the UK as "one of the biggest, if not the biggest, single player in the global offshore system." Why? Because "Britain" here is not just her Majesty's Government but, far more significantly, the City of London and its network of Overseas Territories and Crown Dependencies. But how can this be? We're not offshore, are we? And what is this City of London anyway?

Misconception two: 'Tax evasion has nothing to do with us.'

people and companies avoid tax? All that lovely lolly goes straight to the City. As Nicholas Shaxson notes in his highly recommended book, **Treasure Islands**, your typical tax haven is just a "booking centre that allows a company to pretend it is really located in an Overseas Territory while the real business gets sent up to London." Or, put another way: "Great dollops of money go into London from here." That's Martyn Scriven. "Here" being Jersey, and Scriven being secretary of the Jersey Bankers' Association.

So, finally, misconception four: 'There's nothing we can do about it.' A 2012 White Paper states, "The UK Parliament has unlimited power to legislate for the Territories." This is what happened in 2009, when Foreign Office minister Chris Bryant imposed direct rule over the Turks and Caicos Islands, suspending their government due to systemic corruption and "serious dishonesty". The Crown Dependencies are different, but as Lord Bach explained in 2003: "In circumstances of a failure in

"OFFSHORE HAS BECOME OUR GREATEST MODERN EXPORT"

The story of the City of the London - the ancient political entity housed in the square mile, as opposed to the Big Smoke in general - is a hugely important but unfamiliar tale for another day. Here, we just need to note that the City created the first offshore market when it facilitated the trade in Eurodollars in the 60s and ever since has been leading the way, on our unwitting behalf, in global tax evasion.

So what is the relationship between the City and the havens? Let's ask them. "Jersey represents an extension of the City of London," says that notorious slanderer, Jersey Finance. Successive Lord Mayors of London (Not Boris, the other mayoralty) have called Britain's offshore network "a core asset of the City" and a "fantastic adjunct" to the UK. Meanwhile, as Eva Joly, the French investigative magistrate at the centre of the Elf Aquitaine scandal (look it up), found, the City "has never transmitted even the smallest piece of usable evidence to a foreign magistrate." An ancient and secretive polity facilitating global tax evasion, right in the heart of our capital. What could they have to hide?

Misconception the third: 'Britain loses out'. Absolutely. Taxpayers are getting shafted. But all the money made helping

the administration of justice [...] the Crown could be used to intervene in the internal affairs of the Channel Islands and the Isle of Man."

So why don't we? Presumably because the governance in question is good, just not for the majority of British taxpayers.

If you take even a cursory look at the history, development and current state of global tax evasion, it becomes very difficult to escape the troubling conclusion that for a long time an influential section of our country's political and financial elite has viewed tax evasion not as a shameful drain on the nation's finances, but as a net contributor to Britain's purse and, probably more importantly, her prestige. Fittingly, offshore has become our greatest modern export, a second global empire over which Britannia waives the rules once more.

Laurence Peacock



JULIAN ASSANGE

IN CONVERSATION WITH WIKILEAKS FOUNDER

.....

We have invited Julian Assange to speak in Sheffield via video link on Thursday 12 May, talking primarily about geopolitics, whistleblowing and Wikileaks as part of the Festival of Debate.

We have had different reactions to this event from individuals and organisations, ranging from excited support to vocal condemnation. Julian has been living in the Ecuadorian embassy in London since 2012. In 2010 two women made allegations of sexual offences against him, for which he was initially questioned by Swedish authorities and released. After a 'preliminary investigation' was reopened, he was granted asylum by Ecuador due to fears he would be extradited to the US via Sweden for his role in the Cablegate leaks.

In February, the UN Working Group on Arbitrary Detention found that he was being 'arbitrarily detained' and called for the UK to allow him to leave the embassy freely. He has repeatedly asked that he be questioned by the Swedish prosecutor in the embassy in order to progress the investigation.

Given how much information is available online about the case, and how little has changed regarding it, I chose not to ask

Julian about the topic in this interview. However, we welcome questions on any topic from the floor during the Q&A section of the event on 12 May. While the main focus of the 'in conversation' element will be on geopolitics, we have no desire to shut down discussion and debate or to silence concerns about the allegations.

I spoke to Julian over the phone from the embassy two weeks after the Panama Papers revelations.

We've been having some difficulty providing a platform for you to speak in Sheffield. The student unions at both universities pulled out, but thankfully Sheffield Students' Union have agreed to host the event after consulting with students. For you, what links these experiences?

I think, spreading out of US universities from about five years ago, there is a new culture of censorship on campuses and it is spreading to the UK. It doesn't really exist anywhere else. I think it's fine if there's limited resources, a limited number of lecture halls, for students to decide that there's a greater demand for one speaker or another. The problem in this case, for me and for numerous other people, is that there is very high demand from students, but censorship at the management

level. Fortunately Sheffield did the right thing and reversed that course of action.

Only a tiny fraction of the 11 million Panama Papers documents have so far been published. How do you feel about this?

They've done some marketing tricks. Actually there's only 4.2 million documents, but that's still an important and large potential leak. I say 'potential' leak because less than 200 of those documents have been published. The primary newspaper involved, Süddeutsche Zeitung, has published zero, the Guardian has published two, and there's a statement of intent by the group that's organising the papers, the ICIJ [International Consortium of Investigative Journalists], that they're going to continue on in that way. The plan is to keep the overwhelming majority secret forever.

That's not the Wikileaks model. We see scandals as just a way of marketing our archive, because it is the archive that has gone on to produce more than 3,000 academic papers and hundreds of citations in various court cases. For example, the German citizen [Khaled] el-Masri - a case of mistaken identity, kidnapped by the CIA, tortured, put in prison in a black site for more than four months and then dumped on the streets of Albania. He won his European human rights court case because of our archive. His lawyers found that material in our archive.

If the [Panama Papers] archive had been opened, you would have all the tax police in the world, people involved in commercial litigation, people worried who their sister was going to marry looking through that material. When you're dealing with millions of documents, you need millions of people to look at it,

"I THINK IT IS LIKELY THAT WE'LL GET PARTS OF [TTIP]"

not just 300 journalists, part-time and according to the agendas that they have personally and the agendas of their news organisations.

The largest cash reward you're currently offering through Wikileaks Most Wanted is for the release of the Transatlantic Trade and Investment Partnership. You've said recently that the secrecy of TTIP and its sister documents casts a shadow on the future of European democracy. Why?

Understand that these are not simply agreements. These are agreements in perhaps the sense that the European Union is an agreement. These are binding legal obligations, treaties, that are highly invasive, re-jig nearly every aspect of the economy and a great many other laws which you think are not to do with the economy, but it turns out are. For example, freedom of information on the Internet, of course, connects with everyone supplying a service on the Internet, which can be defined as anyone doing anything, almost, on the Internet. Similarly banking, which is another service which operates across borders using electronic transmissions. So now you've roped in all currency transfers and the free movement of people.

It's a strategic agreement, in the geopolitical sense. Hilary Clinton calls TTIP "an economic NATO". The Defence Secretary, Ashton Carter, last year called TPP [Trans-Pacific Partnership], which is the Pacific equivalent, more important for engaging with Asia - by that he means China - than another US aircraft carrier. So you see the Defence Secretary and Hilary Clinton are putting these explicitly into a geostrategic, military context.

The result of these agreements is to lock a particular

political model, namely advanced neoliberalism, into Europe in a treaty form, which is very hard to modify because it requires the other countries to agree to modification, for decades, and also to lock in a geostrategic alignment with the United States.

Do you see a leak of TTIP as the only way to defeat it and how likely is such a leak?

I guess [a TTIP leak] has the highest reward for effort spent. Of course, if you took several billion dollars and you funded a big PR campaign that would have a substantial impact as well, but there's no-one around with several billion dollars willing to do it.

I think it is likely that we'll get parts of it. I think that's quite a reasonable expectation. The whole thing is less likely, unless it's quite soon, because they've split it up. Different groups are handling different parts. But that paranoia, which is largely caused by this reward of over €100,000 that we've raised, also slows down the process, because their ability to work on these documents in a free and easy manner is reduced.

WhatsApp recently announced that they had introduced end-to-end encryption. Given that WhatsApp has over a billion monthly active users, is this a significant victory for personal privacy?

It is a partial victory. It is a significant step. It's a victory in the ideology that we have espoused for so long, and that ideology has to do with protecting democratic will by not allowing the state to become too powerful. That said, the reason it's only a partial victory is because the metadata is not properly encrypted, so they can still tell when you logged onto WhatsApp, and who you were trying to speak to, and when,

even if the content of the conversation is protected.

There is another way to look at it, which is very interesting. If you think about the borders between states, how do they come to be? They come to be by opposing armies saying, 'You shall not cross.' Those physical borders are maintained by extreme coercive force - armies. The digital equivalent can be done through maths using cryptography, which individuals can deploy when communicating with each other. Just like armies are a basic structuring element of nation states, and cultures that exist within nation states, cryptography can be a basic structuring element of the equivalent of states on the Internet.

Sam Walby

Julian Assange will be in conversation with Kerry-Anne Mendoza, editor-in-chief of The Canary, at the Foundry, Sheffield Students' Union on Thursday 12 May, followed by an audience Q&A.

Tickets are available via the SU box office for £10 or £8.50 concessions plus booking fee.

wikileaks.org | festivalofdebate.com
tickets.sheffieldstudentsunion.com



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Notes on Blindness (2016)

NOTES ON BLINDNESS

SENSORY DOC COMES TO DOC/FEST

.....

The countdown to Doc/Fest 2016 is well underway after the first announcement of events was published last month. One particular documentary on the line-up that is undoubtedly worth catching is Notes on Blindness, directed by Peter Middleton and James Spinney. It tells the story of writer and theologian John Hull, who learnt to deal with losing his sight by creating audio diaries of his experiences over the first three years of blindness. These original cassette recordings have been used both as narration and as speech lip-synced by actors to create an incredibly sensory and emotive dramatisation.

The film will debut alongside a Q&A with the two directors on Sunday 12 June at The Showroom. Running alongside this, they

will be showcasing their innovative virtual reality project, which has been created using the same material, at Site Gallery. We spoke to the two directors to find out more.

When did you first come across John Hull and become involved in his story?

[Peter] It was about five years ago I'd say, the tail end of 2010. We were researching projects about sensory perception and we came across his book, which records these diaries that he kept in between the years of 1983-1986, when he became blind. They are a fascinating insight into his experience of blindness, from the early stages of loss and grief and through his transformation.

By the end of it he sees it as this "dark, paradoxical gift" for which he redefines his life. In the foreword he mentioned that the

diaries were kept on audio cassettes and we quickly realised that if the tapes still existed, then we would have something really interesting. We made a couple of short films, got to know him and the family, and about six months later we proposed the idea of embarking on making a film.

How much of a role did John and his family have in shaping the film?

[James] When we first began the project we envisaged that it would be just working with the original recordings. We had 16 hours of material which charted this extraordinary journey. As the process developed we would visit John and his wife Marilyn for research interviews to inform how we structured the piece. The more we listened to these conversations, the more we realised that there was an intimate, warm and beautiful tone to them due to the fact that they were reflecting, 30 years later, on the extraordinary journey they went on.

Over the years, John and Marilyn started to shape the project a lot more. There was something interesting about moving between the two time frames. We had the detailed and forensically accurate recordings from the 1980s and then this reflective time period. We found there was something interesting and profound in that. As the project developed it felt more like a collaboration, and one that we felt that John and Marilyn were very generous of giving us. John was a radically different man by the time we interviewed him and revisiting this period of adjustment, which was so painful at the time, was "like re-opening an old wound". We are very grateful for how deeply they came back to this time for us to understand the processes they went through.

"WE WERE WORKING WITH SUCH A RICH ARCHIVE"

Where did you even begin with all of the raw material available?

[James] It's a process that took a number of years. Initially we tried to structure the story purely using the diaries, which wasn't straightforward.

[Peter] By the very nature of a diary they don't have a coherent narrative structure. A lot of our early work was excavating and sifting through, trying to construct a story that was coherent and truthful of John's experience. We very much saw it as a creative challenge. We wanted all of the audio in the film to be documentary audio, either recordings that John had kept of himself and his family or these conversational interviews. We encouraged John and Marilyn to reflect and we took that as our starting point to create an audio edit.

During this process it became apparent that the conventional tools of documentary were ill-equipped to approach such personal and poetic material. So much of John's account is set within his dreams, his memories, his imaginative life, and so we knew we needed to develop a visual style that would allow us to access this interior world.

We worked very closely with our other core members, the cinematographer Gerry Floyd and our production designer Damien Creagh. We created a sort of set of aesthetic principles, a visual style which would somehow evoke the interior world of John's blindness. There is quite a particular style of framing characters, particularly his children, who he had never been able to see clearly. We always shot the frame in some obstructed manner to stop the audience from having a privileged position over John.

There are some incredibly profound and beautiful pockets

of narration from John. Was there a lot of this or did it quickly become obvious what would go into the documentary?

[James] We were working with such a rich archive and the process of trying to get this into 90 minutes was a painful one in terms of what was left out. It's one of the reasons we ended up developing what became the VR experience. So much of it is poetic and moving but doesn't naturally find its fuller expression in a feature film experience. From very early on we looked for ways for this to find another form. We settled on the VR experience, which focuses on acoustic space, the idea that he can perceive depth and detail in an acoustic environment.

[Peter] There are six chapters and they all deal with a different experience, a separate passage. For example, there's one about the way in which rain gives depth and contours to his surroundings. There's another about weather, and how a storm could put a roof over his head or bring something to life. We found that these were far better in the immersive experience which we would come close to in the virtual reality project.

[James] We are really excited that they will be presented side by side in Sheffield, that there can be different components and different entry points to this subject matter.

Does the material in the VR project cross over with the footage or audio used in the documentary?

[James] There are two chapters that draw on the same audio: the chapter which focuses on falling rain, in which John describes how it can bring shape and depth and detail in the environment; and a new chapter, which is premiering at Sheffield, based on a passage in which John discusses the extreme sense of claustro-

phobia and panic he sometimes experienced in the early years of blindness.

What's your personal connection with Sheffield and Doc/Fest?

[Peter] One of our first pitches at the end of 2011 was at Doc/Fest in something called Engine Room. It was very helpful for us to test our ideas with an audience. Off the back of that we were in [pitching and industry matchmaking event] MeetMarket and that was our first exposure to the industry. In 2013 we were involved in Doc Campus Masterschool, an industry development scheme that at the time was run by Mark Atkin, who has since gone on to join the Doc/Fest team as curator of Alternate Realities. We were in production last year so didn't make it, but are very much looking forward to coming back to the festival this year.

We also have local ties, working with our co-producer Alex Usbourne, who is from Sheffield, and his company, 104 Films.

Tasha Franek

The full Doc/Fest 2016 programme, covering 10-15 June, will be launched on 5 May at sheffdocfest.com.

notesonblindness.co.uk | 104films.com

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FOOD

SHEFFIELD FOOD FESTIVAL

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The sixth Sheffield Food Festival is taking place over the spring bank holiday weekend, 28-30 May, with a focus on celebrating the thriving food scene in Sheffield.

The festival action will happen in the heart of the city in and around the Peace Gardens, St Paul's Place, the Winter Gardens and Millennium Square.

In the Peace Gardens you'll find a range of local traders, from street food stalls and butchers to bakers and other producers, all showcasing the quality food and drink produced in the region. You can look forward to the likes of craft beers from Sheffield breweries in the beer tent, Robin of Locksley gin, Hop Hideout with beers, ciders and expert advice, healthy food from new start-up Slaaw, Yee Kwan ice-cream, Moss Valley sausages, hand-crafted loaves from Seven Hills Bakery. And that's just for starters.

The demo tent will have a timetable of exciting sessions, where you can see chefs demonstrating skills and learn more about all things food and drink related, including managing food waste with Approved Food. There will be BBC Sheffield food presenters doing a Ready, Steady, Cook contest. If you're feeling brave, you can take a ride on the bucking bronco outside Smoke BBQ.

Whirlow Farm's pop-up farmyard will be back in Millennium Square, where you will be able to enjoy some delicious, locally sourced food and learn about the importance of farm-to-fork eating.

To get your appetite going, here are our festival recommendations. Including foodie film screenings, proper pie, wood-fired pizza and hand-crafted macarons, there is something to satisfy everyone's hunger.

Ros Arksey @Nibbly_Pig

"CELEBRATING THE THRIVING FOOD SCENE"

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facebook.com/shefffoodfest | [@shefffoodfest](https://twitter.com/shefffoodfest)



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[SUNSHINEPIZZAOVEN.CO.UK](https://sunshinepizzaoven.co.uk)

The Sunshine Pizza Oven make authentic wood-fired pizza using fresh, high-quality ingredients, including fresh whole mozzarella. They make their own dough using 100% stone-ground organic pizza flour and their tomato sauce is made by slow roasting onions with organic tomatoes and garlic until it's reduced to a thick, delicious ragu.

You can find them in and around the city at events and they have regular pop-ups at Stanage Edge in the Peaks, The Climbing Works and at the Rendezvous Cafe in Totley.

At the festival, they will offer an array of traditional thin-crust Neapolitan pizzas plus some spring specials. There will be something for everyone, whether you are vegetarian, hardcore carnivore, vegan or gluten-free. Everything is made and cooked to order.



JONI BAKERY

[SHOWMEJONI.COM](https://showmejoni.com)

At Joni Bakery they make handcrafted, beautiful and distinctive macarons. Their creations are inspired by seasonal flavours and classic combinations with a contemporary twist. Joni creators Kathryn and Liam will definitely be bringing a unique experience to the Food Festival.

You may have already seen their macarons in Steam Yard, Upshot Espresso or Teatime Vintage, and now they have their own macaron and coffee bar on South Road in Walkley.

For the festival, Joni will have a wide variety of their macarons on offer, all made in Sheffield, for you to create your own gift box or enjoy immediately.



PIE EYED

[PIEEYED.CO.UK](https://pieeyed.co.uk)

Pie Eyed serve proper pie and mash using the best ingredients they can find from local butcher Nick and greengrocer Pete. They are passionate about pies and make their own all-butter shortcrust pastry to encase their delicious fillings.

You can find Pie Eyed at the pop-up cafe at Union Street every Thursday. With the help of their converted horse trailer, they get out and about to showcase their pie and mash.

At the festival they will be serving up some of their classics, like beef brisket, Black Sheep ale & chorizo jam and cheddar & caramelised onion, plus a few newbies. This will be Pie Eyed's first time at the festival and they are thrilled to be involved:



VILLAGE SCREEN

[THEVILLAGEGREENEVENTS.CO](https://thevillagegreenevents.co)

The Village Screen pop-up cinema shows classic films in unusual locations around Sheffield. They have screened films in locations from car park rooftops to outdoor swimming pools, aiming to wow their audiences with films, food and entertainment.

For the festival, they are introducing a foodie cinema experience in the Winter Gardens, where audiences will be able to kick back on deckchairs and be served food from particular scenes in each film.

On the evening of Saturday 28 May, they will screen **Chef** alongside a menu of Cuban sandwiches, pork sliders and New Orleans-style beignets. On Sunday 29 May, you can watch **When Harry Met Sally** and enjoy grilled radicchio, pastrami sandwiches and apple pie.



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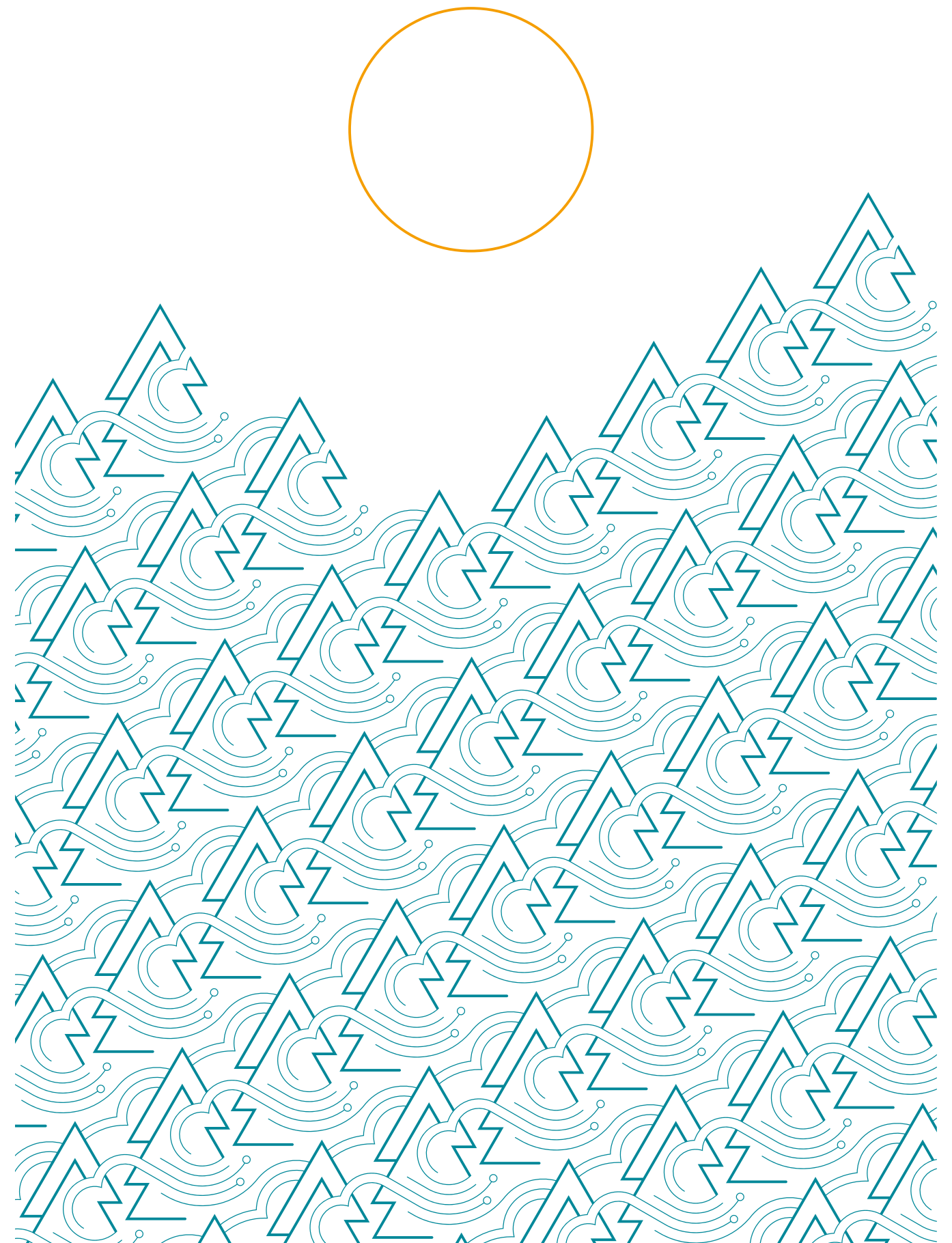
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WORDLIFE

HOSTED BY JOE KRISS

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The Sheffield poetry community had the sad news of local poet Liz Ferrets' passing away last month. She was a great poet who frequented many an event in the city and will be sorely missed by all those who knew her.

Next up we have Berlin-based poet Ellen Van Benschoten, who we met on a recent trip to the continent. Finally, we have a poem from an anonymous Sheffield resident, published in 1793, about the effects of wealth on the ruling elite.

Massive congratulations are in order for the Sheffield Poem-a-thon event held last month at the Art House. Over 50 local poets read back to back over an entire day, raising a staggering £14,000 and counting for local asylum charity ASSIST. The Justgiving page is still open for those who would like to donate - [justgiving.com/teams/sheffield-poemathon](https://www.justgiving.com/teams/sheffield-poemathon)

Joe
@WordlifeUK

.....

TECHNOCORRECTIONS

Sat 7 May | 7:30pm | Rutland Arms | £5

Loosely based on Dr Faustus, Matt McAteer's new show follows the story of Foster, a criminal being tracked by multinational surveillance experts Technocorrections PLC.

UNITY WORDS

Wed 25 May | 7pm | Unity Works, Wakefield
Pay What You Can

Our sister night in Wakefield continues with headliner Scott Tyrell, 2015 BBC Poetry Slam Champion, plus poet Gav Roberts and musician Be Still My Heart.

SHEFFIELD: CITY OF PROTEST

Fri 27 May | 6pm | Bank Street Arts

Activists, campaigners and commentators celebrate the legacy of Sheffield's 18th-century radical press.

Dungeness Beach

The intimate whisper
of the breaking wave
the ringing of the shingle
and a single rolling rock
colours change
as the sun dips
behind a cloud.
Subtle shift

gold to beige
green to grey.

The whisper roars
and the chill spills across the sand
as a sea bird
squeals and wheels across the sky.
The wind shifts
and lifts the cloud
the colours are loud
as the light
comes on again.

Liz Ferrets

Liz Ferrets battled her demons in a quiet Sheffield back-street. Very sadly, Liz passed away last month. She was well known on the local spoken word scene and there is a posthumous collection of her work being published.

Teeth

We have to make room
she said with a woman's hand
neither mother nor lover

shifting persistent teeth
as though my whole mouth
were not mine alone

Mine was a special case and
everyone wants to be special
And who knew that every tooth

I could ever own would want
to stay behind nestled in the warm
ossuary among my gums

All that has grown and taken root inside
has never been ready to leave
Again I missed the chance to say

goodbye to each piece plucked from me
One. Two. Three. Four. And five
A clink in the dish, a rush of new blood,

a swollen mouth, a taste for metal
Did we make enough room?
It has never been enough

Teeth that seem to fit but I bite
pieces bigger than I should swallow
spit out words heavier than I

can stomach parting with *You have an impossible mouth* he said fitting a hand
behind my teeth and working

its way down a throat that won't let go
Feel how the whole mouth is
more than mine alone.

Ellen Van Benschoten

On the Effects of Gold

Would you silence a Patriot committee,
Touch their lips with this magic wand;
Through country and senate and city,
Tis the lock and key of this land.

Take a piece of this same from your coffer,
Display to the voter your pelf;
And the wretch, having nothing to offer,
Will frugally sell you — HIMSELF.

'Tis a shot for the fowl of all feather,
A bait for the guts of all fish;
To this ever gudgeon will gather,
And plumpt, ready drest, in your dish.

If the booby, your pupil, so dull is,
He scarce can remember his name;
Yet his mouth it shall open like TULLY's,
When fed with a spoon of this same.

To a Rascal, a Bear, and a Blockhead,
Unconscious of mood or of tense,
This plastic receipt in his pocket,
Gives grace, figure and sense!

Old saints will for this sell their manuals;
O'er this, at your sovereign nod,
Old judges will skip like young spaniels,
And Cardinals kiss you this rod.

To study aught else is but nonsense;
From hence all Philosophy springs —
'Tis the Crown, Beauty, Cause and good Conscience,
Of — Priests, Ladies, Lawyers and Kings.

This poem, written by an anonymous Sheffield resident, was first printed in The Sheffield Register No 304, 29 March 1793. It appeared in a regular weekly poetry feature titled The Repository of Genius. These poems are currently the subject of a new digital anthology of protest poetry published in Sheffield which can be freely accessed at printprotestpoetry.group.shef.ac.uk.



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COOL BEANS



Photo by Andy Carter (Flickr)

TAX DODGE

Dear Advice Arnold,

I've recently come into possession of a tidy sum of money. I don't want the grubby, urchin-like taxman getting his mitts on my hard-earned inheritance, so how can I go about retaining 100% of my wonga? I've been reading a lot recently about these offshore accounts - mainly via the Mail Online, Buzzfeed and the back of Penguin bar wrappers - and I quite fancy opening one of them myself. Any tips would be greatly appreciated and not thrown in the bin like last time.

Bill Smith, Clitheroe

Hi Bill,

Thanks for getting in touch, mate. You'd be surprised how few messages I get regarding financial affairs, but since I was arrested in 1994, 2002, 2007 and twice in 2013 for tax evasion, I happen to be the best person to speak to.

Now, pay attention here. Take your cash and place it in a waterproof box. It's absolutely essential that the box is waterproof. If you don't have a waterproof box, wrap a regular box in cling film. Then tie a piece of rope around your box, head down to the nearest coastline and gently float your box out to sea. Congratulations. You now have an offshore account.

The thinking here is that once your funds are no longer on dry land, then they no longer adhere to the savage taxation imposed upon them inland. If anyone catches you in the act, just explain that your money is "relaxing in a box, enjoying the glorious British sun" and you'll be off the hook.

Advice Arnold @chrisarnoldinc

CAPITALISM

Capitalism, like petrol fumes, is heavier than air and hasn't really made it up the hill to where I live, settling instead in lower altitude areas like Sheffield City Centre, Meadowhall and Hong Kong.

I live in a sleepy street of terraced houses, unchanged since the northern golden age fed to me through childhood picture books: figures of mummies and daddies caked in steel dust, delicious thick grey mist hanging in the air, and all the houses full to bursting with whippets. Each and every house a solid block of tessellating whippets, perfectly healthy, perfectly fine - something modern science has been unable to explain or replicate in test conditions.

Here we still have the barter system. It's not uncommon to get a leg of lamb or an artichoke in return for a good yarn, a rude joke or a Wi-Fi password. That was, until Capitalism finally turned up, and one morning we woke up to the sight of a new erection on the high street - a gleaming Sainsbury's and a shuffling, coughing man in a sleeping bag outside the electronic doors.

The greeter, not even getting to his feet, made it clear that there was a door charge, though was cagey about the exact figures. A door charge? For a shop?

That was all it took. Bound together in an explicit rejection of injustice, and an implicit thrift-based self-interest, we rounded on the Sainsbury's and it was promptly destroyed (the building was filled with whippets trained to inhale simultaneously, suffocating all non-whippet life immediately).

I bring this story to you to show what's possible when communities unite and participate in direct action. Everyone gets their fair share and nothing goes to waste. That building has now been returned to its own original use as a nocturnal cock fighting pit.

Sean Morley @seanmorleybrand

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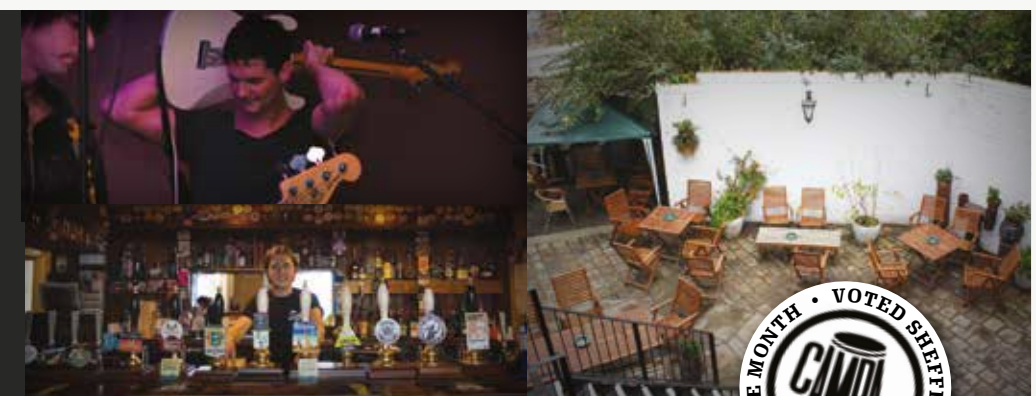


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- Thur 19.** Red River Rebels. Barnstormin' blues. Free entry, 8pm.
- Fri 27.** Sheffield Writer Spoken word open mic night. 7pm. Free entry
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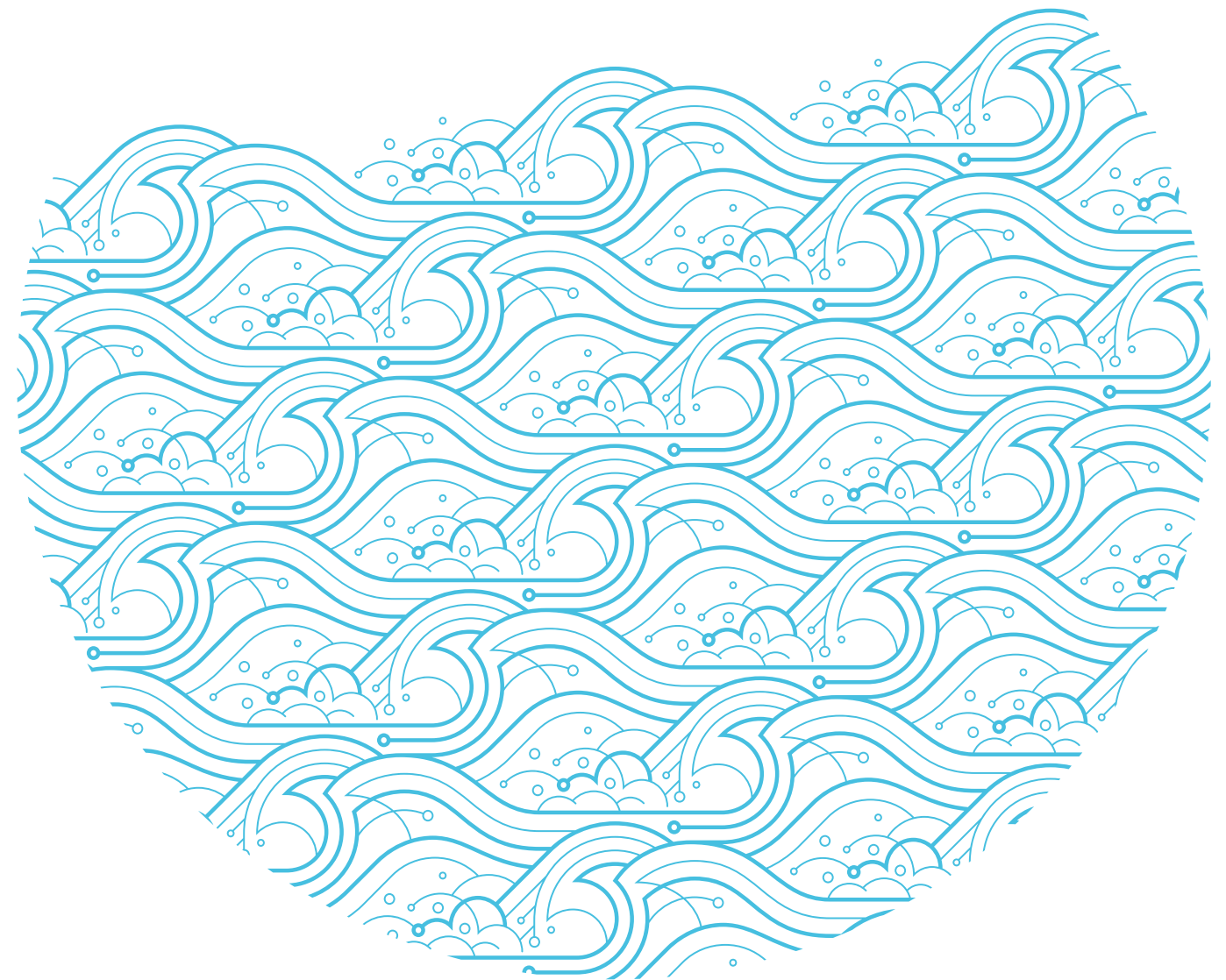
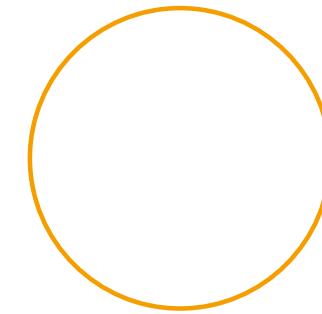
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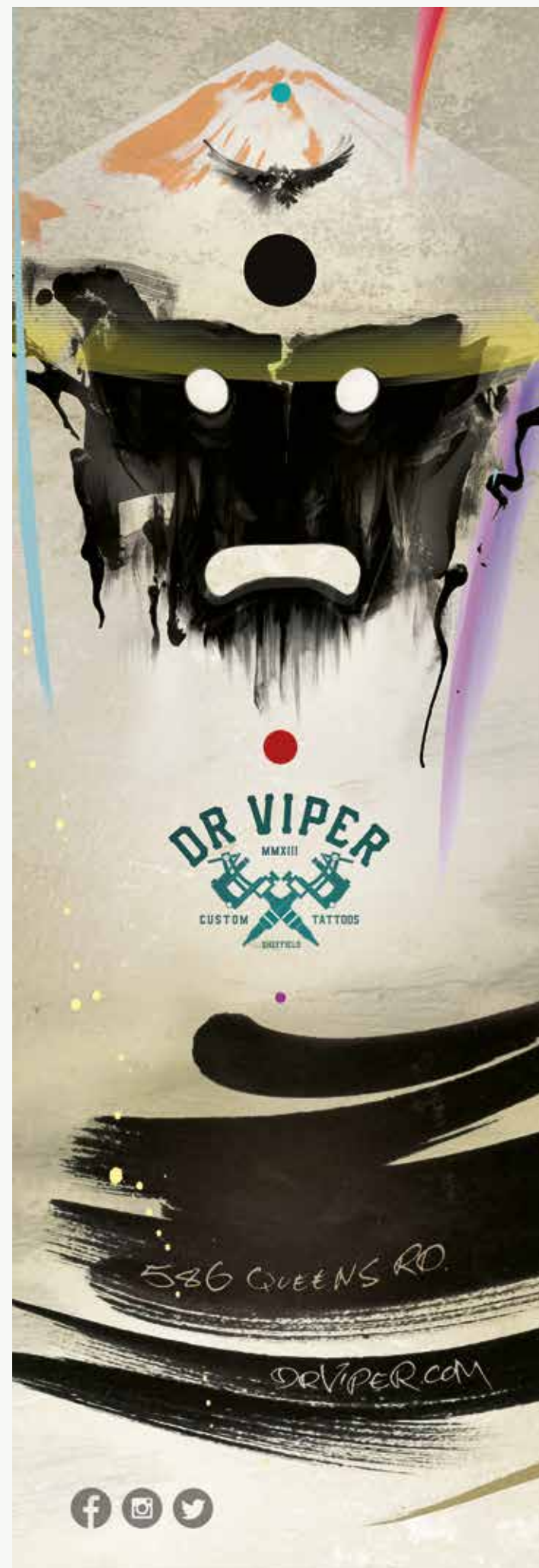
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THE LOST FOX

THIS MONTH'S FEATURED ARTIST

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The Lost Fox are a Leeds-based artistic duo made up of illustrator Dan Forster and printmaker Jan Hirst. We were first made aware of their precise, geometric work at Sheffield Print Fair and have had them on our list ever since, so it's a pleasure to have them decorating this month's issue.

Jan and Dan are passionate about printing, which is just as well, because their simple, stylish designs require a great deal of meticulous planning and millimetre-perfect precision.

What drew you both to screen printing?

[Jan] We've both worked in graphic design for many years and have a real love of beautiful print. About ten years ago we got really interested in letterpress and bought an antique Arab treadle press that lived in our garage for a few years, but we found it quite limiting to work with and it wasn't really appropriate for our style of illustration, plus it was freezing in the garage in winter, which didn't really encourage us. So we started

stand things like grip (where one colour runs fractionally under another to make sure there's no white gap in between) and registration (the alignment of each colour with the others).

With all of your work being handmade, is it quite time-intensive?

[Jan] Yes, it's very labour intensive. We build up each print one colour at a time, and because of the nature of Dan's illustrations being so technically tricky to print I have to make tiny adjustments to the positioning of each print for every colour I print. So I spend a lot of time under the screen moving paper around by fractions of millimetres. But you've got to work as quickly as you can because if you take too long the ink can start to dry in your screen and then you need to start washing it out, which is best avoided.

[Dan] Yes, we're pretty fussy. Even down to weighing our ink to ensure the mixes are consistent from one print run to the next. Then later, hand trimming, signing and mounting. For us, part of

.....

"WE BUILD UP EACH PRINT ONE COLOUR AT A TIME"

.....

exploring screen print instead and were hooked immediately. On the face of it screen printing can seem quite a simple process, but there are many factors that can influence the outcome and lots of things can (and do) go wrong. We've got better through lots of practice and learning from the mistakes we've made.

What's your approach to creating a new design?

[Dan] Most of our new ideas are inspired by activities outside of our day jobs – travelling, new experiences, the natural world etc – and often in places far from the studio or a computer. I'd say our process is collaborative right from the start. We'll often talk about ideas while hiking in the Lakes or during a long journey in our camper van. Or, in the case of our Parrot screen print, in a beach cafe in Costa Rica with pencil and paper while drinking out of a coconut.

You both have a background in graphic design and illustration. How does designing for screen prints differ?

[Jan] Once we've got the illustration to a point we're happy with, we then review it for printability and we do often have to make some small amends to be able to actually print it successfully. Having a background in graphic design really helps with this, as we've set up artwork for print in our day jobs and under-

the process is the time and effort to get things right, rather than putting out an inferior product. If we wouldn't hang it on our wall, it doesn't make it into the edition.

We first saw your work at Sheffield Print Fair. What is your experience of that and similar print fairs and will you be involved again this year?

[Both] Sheffield Print Fair in November 2014 was the first fair we ever did and we'll definitely be doing it again if they'll have us. There are some other great fairs out there, like the Hepworth Print Fair and Saltaire Makers Fair, but we're always on the lookout for new ones to try.

Print fairs are one of the best things about what we do. We love to meet people and hear their feedback on our work. There's no better compliment than hearing people say they love what we do and want it on their walls at home.

Sam Walby

thelostfox.com





All events open to students and non students

Sheffield Students' Union

The University of Sheffield

Wed 4 May
19:30, Auditorium, £2
A Celebration of Trees with The Tree Hunter, Rob McBride

Thu 5 May
20:00, Auditorium, £4/£3.50
One World Mystery Film Night

Sat 7 - Sun 8 May
13:00, Octagon, £2 day, £3 weekend
World Food Festival

Thu 12 May
19:30, Foundry, £10/£8
Festival Of Debate: Julian Assange in conversation

Sat 14 May
19:00, Auditorium, £3
Film Unit present: Eurovision 2016

Fri 20 May
19:00, Octagon, £16
Russell Kane

Sun 22 May
19:00, Auditorium, Free
Festival of Arts and Humanities: The Show Of Shows Documentary film screening

Sun 22 May
19:00, Foundry, £11 Adv
Lonely The Brave + Support (TBA)

Wed 25 May
19:00, Studio, £6 Adv
Lisbon, Vynce + Support (TBA)

Mon 6 Jun
19:30, Auditorium, £8/£6
Off The Shelf: Wilko Johnson in conversation

BOX OFFICE 0114 222 8 777
tickets.sheffieldstudentsunion.com
Sheffield Students' Union, Western Bank, S10 2TG

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FRI 6TH MAY
LIBERTY SHIP
KING NO-ONE + MODERN MINDS

TUE 10TH MAY
THE JOY FORMIDABLE

SAT 14TH MAY
DAY OF THE RIFFIDS 2016

FRI 20TH MAY / NORTHERN CROSSROADS PRESENTS
MILL LANE
DIRTY WATER + CHARLES HIBBERD + CIVIC GREEN

WED 25TH MAY
JAGWAR MA

SAT 28TH MAY
BABY STRANGE + WHITE

SUN 5TH JUN @ PICTURE HOUSE SOCIAL
KATE JACKSON & THE WRONG MOVES

SAT 25TH JUN
HEARTLINES
HABBERDASH + SO LONG ASTORIA + BAILEY STREET + CRIMSON TIDE

WED 13TH JUL
LUCINDA WILLIAMS

SAT 1ST OCT
LOYLE CARNER

TUE 11TH OCT
AKALA

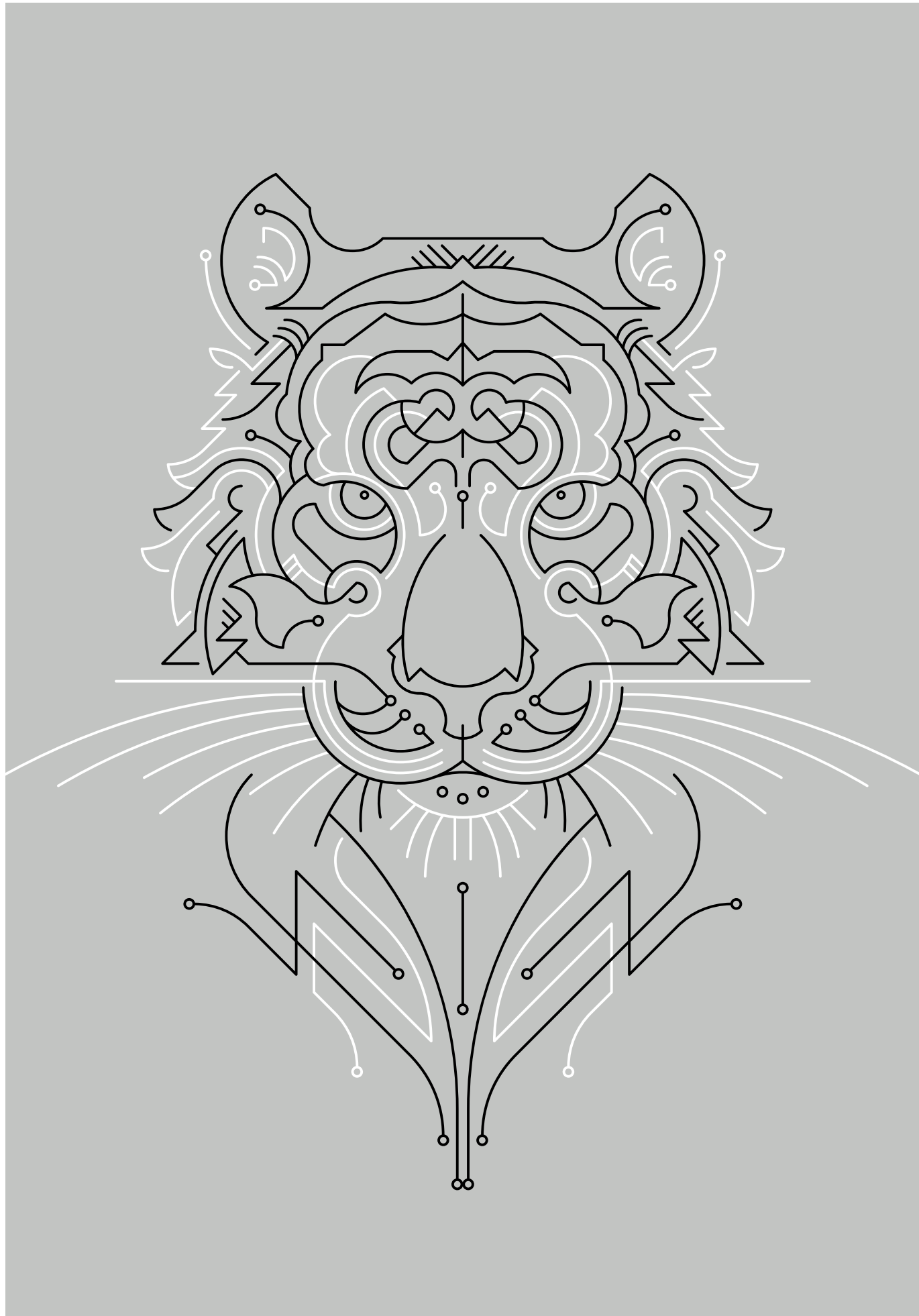
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Sheffield Doc|Fest
10 - 15
June
2016





SOUND

A CALL FOR MUSICAL COLLECTIVE IMAGINARIES

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Two hooded figures march up two treadmills, occasionally screaming through warped effects as they continue on a journey of perpetual, monotonous movement. The backdrop is a video compilation of serene after-hours shopping mall escalators blended with CCTV footage confusing shopping chaos (Black Friday) and mall-based scenes of horror, such as the al-Shabaab attack in Nairobi in 2013, presenting the excesses of consumerism as indistinguishable from outright barbarism. So made up Gazelle Twin's latest incarnation at last month's FutureEverything Festival in Manchester. In a following Q&A, the artist was pressed on whether the piece possessed a political message. She refused to disclose any, instead comparing herself to many of JG Ballard's protagonists, who act as passive agents, observing the horrors of a dystopian world whilst never creating an allegiance that could compromise their testimony. I couldn't help feeling that the artistic potency of the piece was diminished by this answer. Without ideological substance,

ality in the noughties, brought with it a pessimistic, distinctly dystopian aesthetic, evoking the broken and frustrated streets of decaying urban Britain. The demise of a liberal identity in public life during the last 20 years perhaps explains this recourse to pessimism and fear of the new. Music, as a typically liberal and collectivist pursuit, has succumbed to the same individualised neoliberal morality that we see pervading all aspects of everyday life. The enforcement of the Criminal Justice and Public Order Act in 1994 was a stark example of the political realm resisting radical music through its criminalisation of the rave movement. The fear that any subsequent collective musical efforts will be thwarted by the political establishment has perhaps pervaded the collective unconscious of generations since. But it is now more than ever that utopian visions of the future need to be dreamt up through art. The 2008 financial crisis, a failing of the dominant neoliberal power, should have been met

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“UTOPIAN THINKING [...] HAS MORE OR LESS VANISHED FROM MUSIC”

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the images of terrorists in shopping centres and deal-day riots only contribute to the horrific media bombardment we are subject to on a daily basis. By merely partaking in this culture, the passive artist fails to arouse emotions or thoughts in an audience distinguishable from the ones they are presumably contesting. Music has been crippled by such a malaise for a while. Utopian thinking, a tool for progressive politics, has more or less vanished from music, especially in electronic dance music. Utopia was central to its purpose, from the beginnings of using revolutionary technology to dream of new futures (Yellow Magic Orchestra, Cybotron) to an evolved global movement which proposed using dance as a means to transgress societal norms. 20 years on and electronic music has mostly been stuck in a rut without a futurist purpose. The rehashing and remodeling of old sounds – typified by the resurgence in and fetishisation of tape saturation, Roland drum machines and vinyl – points to a genre enamored with its past. Through immersing ourselves in the retrofuturist aesthetics of early techno utopia, we avoid the responsibility of imagining our own futures coherent with our current situation. Even dubstep, a fresh shockwave of origi-

with distinct opposition. Instead a number of localised, fringe protests couldn't ignite mass change because of a failure to present a coherent economic and political framework that could substantially replace the one in crisis. A cultural shift needs to take place in which a general understanding is opened up to new ways of living, so transition to such progressive lifestyles can be entertained. As agents whose most valuable asset is imagination, who better than artists to partake in this conceptualising of new futures? Musicians like Holly Herndon excitingly embody this mentality. Herndon appropriates the tools of modern life – the internet and the laptop – as empowering devices that can encourage creative collaboration. Let's not revel in the aesthetics of dystopia, but instead form collective imaginaries of worlds in which we want to inhabit in the future. Only then can we facilitate a transition into a world more in line with the values we espouse.

Alex Keegan

LIVE

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ROLO TOMASSI

12 APRIL
PICTURE HOUSE SOCIAL

The dual-vocal, chord-heavy post hardcore of Sheffield band Elegies and the more aggressive, impassioned snarls of Terrible Love certainly warmed the crowd up nicely for the headliner's homecoming show, but in truth, no comparable band could prepare you for the explosiveness of Rolo Tomassi's live set.

The band have always stood well apart from the math rock scene that they are usually associated with and there is no better way to experience the breadth of heavy sounds they peddle than in the flesh. Switching on a dime between the blistering blast of grind, the angular riffs of progressive hardcore and the triumphant melodies of post rock, there is never a dull moment.

Frontwoman and co-lead vocalist Eva Spence matches her wild body movements to the ever-changing mood, throwing herself into contortions for every churning breakdown and twisting her arms in the air during emotional choruses. Bassist Nathan Fairweather surveys the crowd with a stony, blank stare for much of the set, looking over his people from the front of the stage with stoic confidence.

At times, the garage-like gig space at Picture House Social swallows up some of the intricacies that Nathan and guitarist Chris Cayford are clearly laying down, their fingers blurs of string-crossing, the specifics of the corresponding sounds lost beneath Spence's ungodly howl and the smashing of the cymbals. But this is a minor complaint, as the nod-defying rhythms still cut through and the overall bewildering nature of the music connects in an infectious way.

With an encore of 2012's 'Illuminare', a track carrying a more ethereal and straightforward weight than much of the set, a feeling of catharsis is palpable in the band and crowd, and the room is filled with nothing but fans by the final chord.

Richard Spencer

LUNAR'S FINAL DISCO ILLUSION

15 APRIL
MOOR THEATRE DELICATESSEN

Beautiful both visually and musically, Lunar's Final Disco Illusion was a voyage through time and space. Lunar's favourite talent from years gone by returned for their final space odyssey to the regenerated Woolworths building, a bizarre meeting of DJs, outer space and pick 'n' mix.

First up, the outgoing Alexander Nut. Nut has always been an avid promoter of originality in music and a strong presence on social media, where he keenly supports many up-and-coming musicians. Nut initially brought European tech house to the table, followed by a melange of relentless polyrhythmic disco and funk. The Theo Parrish re-edit of 'Never Gonna Let You Go' by Made in the USA got a much-celebrated pull up, and with Gwen McCrae's 'Keep This Fire Burning' to conclude proceedings, everyone walked away bopping and smiling.

Theatre Deli was the ideal venue for unearthing the underground. The reclaimed Woolworths has been given a new lease of life, not through glitzy aesthetics or brash branding, but because of what it has given a home to: independent theatre productions, workshops, graffiti sessions and alternative music events.

In a similar way to Theatre Deli's modest rise to success, Dan Shake has made an impressive name for himself, not founded on sales or media coverage, but because his fans just can't get enough of what he has produced. Casually scouted by Moodymann and signed to his label, Mahogani Music, Dan Shake has become an expert at working a crowd. His Detroit sound was simple and soulful with a true Mahogani essence.

Despite the possibility of Shake burning out from gig after gig, it seemed as though the adrenalin was only improving his groove. The youthful crowd beamed at his tunes and could not stop moving. It was a sad moment when the night was over and we had to come back down to earth.

Jennifer Martino

LISTINGS

HOSTED BY
SAM GREGORY

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LIGETI QUARTET
17 May | Firth Hall | £10 / £8 / £5

Firth Hall push it as far as it goes with a programme of music from some of the 20th century's most dissonant and devious composers. Béla Bartók's 'String Quartet No. 3' features, alongside Ligeti's 'Métamorphoses Nocturnes' and Xenakis's warping, wandering 'Tetras'.

AWESOME TAPES FROM AFRICA
20 May | Harley | £7

Banana Hill's Harley takeover continues to bear fruit, as Brian Shimkovitz arrives in town with a crate of C60 cassettes under his arm. Spools out for summer, with cuts expected from Mogadishu's Dur-Dur Band and breakout star Ata Kak and his Ghanian trap.

THE GRAND OLD UKES OF YORKSHIRE
21 May | Regather | £3

The Ukes style themselves as "the best ukulele-based comedy act" in Sheffield – at least when the Everly Pregnant Brothers are out of town. Regather hosts a night of four-string covers, which may or may not include 'Gangsta's Paradise'. Support from The Chris Arnold Experience.

OWINY SIGOMA BAND
23 May | Harley | £9

With hometown allegiance split between Nairobi and London, Owiny Sigoma marry luoguitars with the latest strains of UK dance music for something infectiously rhythmic. Ugandan maestro Albert Bisaso Ssempeke completes the bill.

BENN WATT & BERNARD BUTLER
24 May | Greystones | £17.60

Watt, half of Everything But The Girl, teams up with former Suede man Butler for tracks from their folk rock album, **Hendra**.

JAGWAR MA
25 May | Plug | £13.50

Good-times psy from an Australian trio who take as many cues from LCD Soundsystem as from the 13th Floor Elevators.

THUNDERSTONE
28 May | Corporation | £10

Heavy metal from Helsinki, as this power quintet follow a Finnish tour with a few UK dates, showcasing operatic new songs like 'The Path'. Support from colourfully-coifed Brum proggers Dakesis.

There's only one reason the media's attention turns to Sheffield each year - the snooker championships finishing in May, which are now as closely linked to the city as Jarvis's gyrating hips or businesses with 'steel city' in their name. But there's plenty going on after the circus leaves town that's worth shouting about.

As usual, each of our gig spaces large and small brings something different to the party, and each one has its own eccentricities that alter the mood of a gig (ever attempted tipsy table tennis at Picture House Social?) This month, the Harley are specialising in African rhythms and Sheffield Uni take us to the wilder fringes of composition and sound design, while the Greystones have raucous folk to stir you from your Jaipur slumber.

MOULETTES
4 May | Greystones | £14

Dramatic drinking songs from the Glastonbury group. Their weapons of choice are violins, cellos and bassoons, but watch them wrench more power from those instruments than any plugged-in guitar band.

BAMBOO & BONETTI
6 May | Picture House Social | £5

Delectable double feature of off-kilter sounds beneath the old Picture House. In the red corner, Bamboo and their post-everything pop. In the blue, Bonetti, with acid-fried explorations of the world, from Banner Cross to Bogotá.

ED RUSH, ANDY H & JUNGLIST ALLIANCE
13 May | Harley | £6

Nosebleed DnB at the Harley, as Ed Rush teams up with Sheffield's own Andy H and Junglist Alliance for a night of dark and deep breaks.

SOUND JUNCTION
14 May & 15 May | Firth Hall | Free (booking required)

Anyone at the recent Gravitational Waves gathering at the Access Space will know how powerful 360° musical performance can be. Sound Junction promises electronic music "unbound by pitch or rhythm, instrumentation or abstraction", with 24 speakers surrounding an audience plunged into darkness.

CHOPFEST UK: THE WHITE WOLF
14 May | Bloc Studios | £5

Ace fundraiser in honour of much-missed musician Simon Mowforth. Live sets from Canyon Family and Death Rays of Ardilla, with members of Drengé, Moonlandingz and 65daysofstatic on the ones and twos.



HOLY FUCK

CONGRATS
Innovative Leisure

The instant momentum and musical drive catches on immediately. Frills and fills build into a frantic, Ladytron-esque pulsing rage against a Gameboy that drones and swells like a high tide at midnight. Short, snappy tablets of compressed beats bring savage new sounds that sit perfectly on the tongue as they fizz and flavour away in the frothy caverns of deliverance.

Highly effected production makes an instrument of the studio itself, the dials and tweaks adding a level of musicality that reaches further than the mastering level. Synthesisers fused with vocals which float through notes during ever-shifting escapist space age colours make this album feel a bit like Moby in places, but with a punky crispness to the direction.

A lot of care has been taken to make sure that, although this album continues a theme of sound, each track takes a unique twist. When making electronic music with computers, it's very easy to over-diversify, making a bunch of tracks which sound like they're from different albums. But it's just as easy to produce a formulaic record, making bare minimum adjustments to the sound. **Congrats** is just shy of both extremes and it works really well.

A dab hand at homemade sound engineering in a barn, Holy Fuck have been able to utilise technology at a much greater level for the first time. Perhaps biting the bullet to get that extra level of exposure, or a humble desire to grow, the move is a good one as this record has a great sharp edge with a smooth flow, just like a razor. Refined and to the point. Clean shaven.

Rowan Blair Colver



LOAM

POPULAR DRONES
Self Released

I have no idea whether local trio Loam are fans of Leeds miserabilists iLiKETRAiNS, but on the basis of the **Popular Drones** EP, they'd make for a fine double bill. In both bands, bare instrument tones play simple figures in saturated sound spaces, creating narratives that are somehow both intimate and impersonal. Both bands also feature a deep, sonorous male lead vocal.

But there the similarity ends, with Loam's stylistic palette seeming a little wider or perhaps simply less settled, as befits a younger band. The five tracks here seem mismatched to me, but it might be fairer to say that the principles of the matching are not apparent, with the two short, lighter and brighter pieces at the back in sharp contrast to the three longer, richer and darker tracks at the front. I prefer the doom 'n' gloomers myself, but only because the dark stuff feels more complete, as if each were a short film soundtrack in its own right, a bleary montage of six to a dozen scenes stitched neatly together.

Opener 'A Room (in Stockholm)' leverages the Scandi-noir aesthetic of its title to great effect, while 'Courting' feels more like a character piece, starring a version of Depeche Mode's Dave Gahan who's been stripped of his stagey narcissism and left with a wry and Luciferian self-loathing. Holding up the middle is 'Drift', an unsettling mix of inner monologues and muted effects pedal freak-outery that puts me in mind of Swans in their more tuneful moments, before the two bright sketches bring us to a close.

I think the problem isn't that the sketches are bolted on. It's that they need to be understood in the context of the larger, more connected work whose existence the longer pieces imply. Which is an elaborate way of saying: tell 'em to get on and make a full album, eh?

Paul Graham Raven



THROWS

THROWS
Full Time Hobby

The last time Tunng co-founders Sam Genders and Mike Lindsay worked together was on 2007's **Good Arrows**, the folktronica outfit's third album. Since then, Tunng have continued without Genders to produce two more full-lengths, paring down the eccentricities of their early output in favour of a more traditional songwriting approach.

Throws sees Genders and Lindsay back together with a new project and an eponymous debut, capturing the cathartic reunion of two former bandmates at it once again. Recorded in Lindsay's studio in Reykjavík, the album draws inspiration not only from a rekindled musical connection, but also from the surrounding environment. "It's just in the air," says Genders, alluding to Iceland's reputation for providing a certain kind of spiritual stimulation in the creative process.

The music itself is at times reminiscent of Tunng, the rustic and restrained folk of 'Silence in Between' and 'Sun Gun' offset by the use of synths and other percussive glitches, especially on the super wonky 'Knife'. Time apart has also broadened the artistic capabilities of at least one half of Throws. Genders's usually hushed and reserved vocal delivery is given new life on the album. 'Learn Something' and 'High Pressure Front' see a liberated falsetto take centre stage, especially on the latter's northern soul-influenced second half, worlds apart from Tunng's back catalogue. Additional musicians are plucked from Iceland's musical community, including string quartet and frequent Sigur Rós collaborators Amiina and múm vocalist Sigurlaug Gísladóttir.

While Throws isn't a game-changer, it is the sound of two people rediscovering their shared musical mojo and having a laugh in the process.

Aidan Daly



DEAD SLOW HOOT

I SUPPOSE THEY WERE BETTER OFF AS DEAD
Self Released

Just over halfway through **I Suppose They Were Better Off Dead**, there's a short, melancholy whistled solo over a gently strummed guitar. It's the quietest moment on the record and a very rare moment of stasis in an EP otherwise bristling with energy, yet it's the ideal point of entry. Immediately evoking the fear and desolation of Morricone's Old West, it's a perfect harbinger of the sombre thread that weaves this intriguing, haunting and intelligent EP together.

Dead Slow Hoot are a young and ambitious Sheffield band, and these six tracks comprise their second release. Tonally, the EP shifts from anthemic, Arcade Fire-esque choruses to the fuzzy, barren sonic landscapes of Mogwai with an impressive versatility.

Hugo Lynch's laconic vocals recall many northern greats. You'll hear shades of Cocker, Curtis and, above all, Morrissey in his imaginative and metaphor-laden lyrics. This is one of an ever-growing number of quality records produced in the studio of Screaming Maldini's Nick Cox, and his production is as ever complex, multi-layered and detailed.

Despite this elaborate construction, dynamic range and malevolent energy, the emotional core of the EP is bittersweet and pensive, and it's all the better for it. It's an absorbing record that I hope will continue to grow on me.

Ben Eckersley



MARK PRITCHARD

UNDER THE SUN

Mark Pritchard is one of the most prolific electronic musicians of the last few decades. He has released under many aliases and in countless styles since the early 90s, perhaps most memorably as Reload, Harmonic 313, and in collaboration with Steve Spacek for the hugely influential Africa Hitech project. Now a long-time resident in Australia and only releasing music under his birth name, Mark's sound remains as varied as it is intriguing. His new album, Under The Sun, is out this month on Warp Records, so it felt like a good time to catch up for a chat.

How did you get into making music?

I started playing guitar when I was small. I was into indie

music like The Smiths, Sonic Youth and The Pixies. By the time I left school I started hearing more electronic music and going to clubs. I heard Chicago house and techno and started buying electronic gear and taught myself. I was lucky because there was a club in Bournemouth with two DJs called North and South, who played amazing Chicago house and Detroit techno, so I got to hear the real deal stuff. I started buying records and went from there.

What prompted you to drop all your aliases in 2013?

Because I've had so many different names and I like doing so many different styles, I felt I'd confused people enough. There were reasons for doing that and I wouldn't change anything, but it got to the point where it made sense just to

use my name. Another reason was to try and enable me to put out more of the different styles I do. I've been doing a lot of non-club music, but it doesn't fit with some of my other projects. It's nice hiding behind names. I guess the downside of my name is that it's not particularly cool sounding.

What is your preferred medium for making music?

When I'm doing club music, I might use plugin synths, but I didn't on this album. I've got a waterphone, which is this weird thing which you play with a violin bow, and I played that on quite a few tunes. I bought a musical saw and I played that on two or three tracks. The flute on the Thom Yorke track is from a mellotron. I've always been a fan of how it sounds and I've used it before for Harmonic 313. I got someone to play cello on the 'Circles of Nine' track and recorded some percussion for some of it.

A lot of it is old Moogs and some mad 80s circuit-bent stuff. When I use my old synths they sound really nice and they help me to not use grids and get away from everything being too 'bang on'. It forces me just to see what happens. I like to find ways of stopping my habits and get different things every time.

How did the new record come about?

It's an album I've been meaning to do for a long time. Half of it was written around 2009. Some tracks are even older than that. When I decided I wanted to do the record, about two years ago, I disappeared like a hermit and worked through the night. I knew it wasn't going to be club music, but the brief was completely open. Initially, it was going to be a bit more avant-garde compared with what it turned out like, but it just felt

surreal English comedy. The early stuff inspires me as much as music. It went from The Goons, Peter Cook and Monty Python, all the way till now. It was some of the most interesting and creative stuff to come out of England. I like finding out how their imaginations formed to allow them to take things into completely bizarre perspectives. I want music to spark imagination as well. I like music that surprises or shuts off time or makes you feel a certain way. Lots of musicians are also into that kind of comedy, so there is definitely some correlation. Brian Eno has said pretty much the same thing. He said that when he worked with Bowie they talked like Pete and Dud over email and in the studio.

Do you have plans to tour the new record?

I've never wanted to play live that much. I could go on with a laptop and trigger stuff, but it's not something that motivates me in any way. I can play instruments, but I'm not somebody who can go and play in a band. Doing recorded music that has a lot of character in the mix often sounds a bit wishy washy live. It makes sense to go and tour it and I'm kind of handicapping myself by not touring it, so I might have a think about it for the next one.

I am doing an AV show in New York in May. There will be several screens in a circle and a slightly deconstructed version of the album playing. I told Jonathan [Zawada, artist who designed Under The Sun artwork] to do whatever he wanted. I have been sending him stuff for a couple of years and he's done an image for every track. It's nice to do something that's in the world and an experience for people.

"I LIKE MUSIC THAT SURPRISES OR SHUTS OFF TIME"

right as certain tracks started to fit together.

How did Thom Yorke and Linda Perhacs come on board?

With Thom, I did a couple of remixes for his **King of Limbs** album and then, a few years ago, a friend of mine was drumming with them when they came to Australia. I was doing an Africa Hitech gig that night and a few of them came down. The next night I ended up going to dinner with them and I asked Thom if he was up for doing something. It took me a while to work out what I wanted to send to him. He ended up doing a couple of tracks, which was really cool. I've liked Radiohead since **OK Computer**. They're one of the rare bands who got better after their second album. I think they've been really brave over the years with the different moves they've made.

With Linda, I put one of her tracks on a compilation a few years ago and someone from Warp suggested I tried to do something with her. At the time I thought, 'How is that going to happen?' I didn't really know she was still doing stuff at the time, but I was put through to her manager and she was open to the idea. I spent about a month or two writing ideas. It's not the easiest thing to do, making something for someone who's made one of your favourite albums of all time. I almost can't really believe it happened.

Who do you think has been the biggest influence on your music to date?

I've been thinking about this recently. Although there is plenty of music that inspires me, I get most inspiration from

What do you have in the pipeline?

I basically want to start another album. There's a few EPs as well which I might put out, but I'm aware that this album took so long that if I keep finishing off EPs I'll be ages before I get another album out. I also want to get some of my other club music into the world. I've been working on some Detroit techno stuff and I've got loads of jungle and hip hop too.

Fred Oxby



markpritchd.com | warp.net

HEADSUP

STAY SAFE, STAY SHEFFIELD

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Sheffield may be the safest big city in the UK, but the death of a young woman after leaving a nightclub last November highlighted the dangers that people still face on the city's nightlife scene, especially if you're a woman, and especially if you're alone. Responding to this crisis with a decidedly positive approach, Stay Safe, Stay Sheffield (SSSS) is a new project aiming to harness the city's creative momentum to offer practical support to people finding themselves in trouble on a night out.

They have already held their first fundraising event, a launch party at Golden Harvest where posters by local artists including Geo Law and Emma Trafford were up for sale. Some took a serious approach, with Nova Cox's design prominently featuring the words 'Don't Follow Me' in block lettering. Others are more irreverent, such as the submission by Lisa O'Hara, which has 'Get Your Filthy Paws Off My Silky Draws' picked out in elegant script. The group are adapting these posters to be handed out as flyers, with emergency contacts and helpful information about personal safety listed on the back.

I asked Olivia Neller, singer with Blessa and one of the project's founders, what inspired the project's launch. "I kind of see volunteer work as something nobody wants to go near. Existing groups, local churches for example, aren't really taken seriously. What they're doing is really good work, but I wanted to create something that people our age could engage with."

For Olivia and co-founder Jess Stockton, the project being female-led marks a crucial difference to similar outreach programs. "When you have three white guys going down the street giving out stuff, the reaction that they get isn't always positive, even though what they're doing is positive." She believes that SSSS will only work if a diverse range of people get involved. "We've had loads of male volunteers come forward, which is insanely good, and I would hate for anyone to come away thinking that this is just a project aimed at women. It isn't. It's all genders, and we want to get into trans issues as well."

Founded on anti-harassment principles, the group is practically-minded about the support it wants to provide in the early hours. "These fundraisers are going to help us get hold of enough water and charge bars for mobiles," says Olivia. "We need testing kits for rohypnol, GHB and ketamine. We need a project phone and emergency cash."

If you have creative skills or if you want to volunteer for a few hours on a Friday or a Saturday night, SSSS want to hear from you. "If people want to get involved in any way, they

should email us or get in touch through Facebook. We're open to anything - poster submissions, or if anyone has an idea for an event. If someone wants to write an article about something that's really bugging them, they can do it under this banner. It's not just two people running this thing. I want it to be taken on by everyone. In terms of going out to clubs to offer that support, the more volunteers the better."

While raising cash to kickstart their outreach work, the group have already begun looking to the future. "The big goal that me and Jess discussed is to use our charitable status to get a property, to create a safe space where someone can go," Olivia tells me. "That kind of place should just be there, always, in every big city. There should never just be no-one there."

Sam Gregory



Poster by Rowan Roberts

@staysafestaysheffield
facebook.com/staysafestaysheffield
staysafestaysheffield@gmail.com



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THE UNDERGROUND

ACOUSTIC LIVE LOUNGE EVERY SUNDAY 4-8
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CARL MALONEY PRESENTS:
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TAVERN

21ST MAY
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FILMREEL

DHEEPAN: FEAR EATS THE SOUL

.....

Dheepan (Jacques Audiard, 2016) tells the mesmerising story of a Tamil Tiger who flees Sri Lanka after losing his unit and his family in the violence, taking on the name Dheepan when he acquires false documents. As well as a false identity, Dheepan (Jesuthasan Antonythasan) acquires a fake family - a woman also desperate to leave, whose name becomes Yalini (Kalieaswari Srinivasan), and the young girl she finds after frantically searching the marketplace for an orphan.

Dheepan, Yalini and Illayaal (Claudine Vinasithamby) flee to France, much to Yalini's distress, as she'd wanted to go to England, to her cousin in London. The fiction prevails as an interpreter helps the trio seem legitimate, and they're accepted as asylum seekers and sent to a caretaking job in the drug-infested projects outside Paris.

Bewilderingly, numerous reviews of the film have praised what's frequently termed its 'social realism', then lambasted it for its third act shift to action movie violence. This misses, to my

name, the central character in Ali is not really called Ali. He has just, the film wryly observes, taken on the moniker used for all dark-skinned immigrant men in Europe. Also as in Fassbinder's film, the melodrama in Dheepan focuses not on the emotional highs and lows so much as on the subdued, daily grind of desperation experienced by its three central protagonists. As Yalini tells the uncomprehending drug lord, Brahim (Vincent Rottiers), when he asks her about her husband and child, and her life in France: "It's all fake."

I'm not convinced that Dheepan is social realism, although it is undeniably about a very real social problem - the treatment of migrants, including those fleeing horrific violence. Conflating a real social problem with 'social realism' is politically problematic, for a start, but perhaps the repeated assertions that the film's ending lets it down are more important to challenge. First, criticisms that the climactic scenes in which Dheepan rushes to Yalini's rescue with a machete, Molotov cocktail and stolen gun are

"THE MELODRAMA OF DHEEPAN IS POWERFUL AND LINGERING "

mind, not just the film's sensory flourishes and powerful visualisation of the all-too-real nature of PTSD, but also, perhaps more tellingly, the importance of the film's status as a film in relation to its much-derided action sequence and its ending.

The level of reality at which these sequences operate is wide open to interpretation, and this makes Dheepan all the more remarkable. Much-lauded for its 'social realism', for instance, the film seems to me far more like melodrama. Its switch to violence followed by a swooningly happy ending only underscores still further its status as fiction. When the credits rolled, my question was whether the ending(s) represented a narrative reality or, instead, Yalini's fantasy vision of how much better things would have been in London.

The melodrama of Dheepan is powerful and lingering, hearkening back to Douglas Sirk's superbly observed 50s fare via the lens of Fassbinder's **Ali: Fear Eats the Soul** (Angst essen Seele auf, 1974), rather than Todd Haynes's **Far From Heaven** (2002). Ali: Fear Eats the Soul remakes Sirk's 1955 **All That Heaven Allows** in the context of 'Arab' migrants to Europe, radically politicising the family tale.

Just as 'Dheepan' is not the protagonist of Dheepan's real

'unrealistic' seem too willing to ignore completely the reality of the dismal suburbs to which the refugees in Dheepan, as so many in real life, are sent. The violence of France's drug dealers might be very different from that of Sri Lanka's civil war, but is nonetheless very real, as Yalini feels so keenly. Coupled with the reality of post-traumatic symptoms experienced by so many fleeing from violence, to dismiss the drug dealers' gun battle and Dheepan's beautifully-filmed participation in it as incongruous strikes me as lazy, unnecessarily genre-bound criticism.

More importantly, these criticisms belie a closer look at the film. Not only does it seem - from visual as well as narrative clues, the least subtle of which is the camera closing in on Yalini's eye as, blood-soaked, she and Dheepan embrace - that the final sequences in London are fantasy, but I think Dheepan's heroic race into the bullet-ridden building probably is too. I believe the film's ending renders it more fantastical and far darker than many critics acknowledge. Certainly, I fear that Illayaal is the only survivor of this migrant family's traumatic journey.

Samantha Holland



Dheepan (2015)

FILM LISTINGS

COLLATED BY SAMANTHA HOLLAND

LOVE & MERCY

BILL POHLAD, 2014

SUN 15 MAY | 7:30PM | 215 SHARROW VALE ROAD
£3 W/ CAKE AND COFFEE

Sharrow Reels have this month opted to screen the Beach Boys biopic that paints a fascinating picture of Brian Wilson and the mental health difficulties he endured along with his fame. Critics have lauded it for excellent performances and for avoiding clichés about 'madness' and 'creativity'.

sharrowreels.wordpress.com

THE JUNGLE BOOK

WOLFGANG REITHERMAN, 1967

SUN 15 MAY | 1:30PM | BAMFORTH BUILDING,
BURTON STREET, S6 2HH | £5

Handmade Cinema provides another of its innovative immersive film screenings, this time with a Disney classic, the contemporary remake of which is currently playing around the country. With props, face painting and singalongs, this is an excellent way to experience a fun-filled film.

handmadecinema.co.uk

MATAR A UN HOMBRE (TO KILL A MAN)

ALEJANDRO FERNANDEZ ALMENDRAS, 2014

MON 23 MAY | 6:30PM | SHOWROOM | £8.30

A powerful character study of a man pushed to defend his family when law and bureaucracy fail them. Descriptions make it sound like the unfortunate Kevin Bacon vehicle **Death Sentence** (2007) and its ilk, but evidence from Sundance suggests this is a considerably more thoughtful meditation on the psychological consequences of being driven to violence.

showroomworkstation.org.uk

12 ANGRY MEN

SYDNEY LUMET, 1957

THU 26 MAY | 6PM | SHOWROOM | £8.30

Still fascinating 60 years on, this film explores how decisions are made by jurors considering a seemingly watertight case of murder. Bringing up issues of race, age, family relationships and other prejudices, and focusing on Henry Fonda's juror number 8 as the voice of reason, this is a sobering reminder of what's at stake in a jury trial.

showroomworkstation.org.uk

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

.....



PORTLAND HOUSE

286 ECCLESALL ROAD
THEPORTLANDHOUSE.CO.UK

They say that size isn't everything, don't they? Well, we reckon a prime example of when that old adage is particularly apposite is that of the micropub. So upon discovering Portland House, unassumingly tucked in amongst the many and various independent mainstays of Eccy Road, we decided to pull up a stool and see what they had to offer.

Opening as the official tap of Welbeck Abbey Brewery, Portland House is first and foremost a proper ale pub. As such, it showcases some of their flagship ales in the form of golden session beer Henrietta and malty amber beer Red Feather, both of which are always available for three quid a pint as their house beers. There are a further two pumps dedicated to the brewery's monthly specials and you'll also find the full range of Welbeck Abbey Brewery's bottles, including the gauntlet-laying Lady A, a 7.1% Abbey style beer full of rich, complex flavours.

So far, so good. But where this wee place really struck a chord with us was their dedication to source both ingredients and products from other small businesses in the local area. The fresh coffee at Portland House is from the lovely folks at Cafeology, their range of teas comes from Birdhouse Tea Company, the ever-changing menu of snacks and nibbles are from Porter Brook Deli, the wines are from Le Bon Vin, and StarmoreBoss are responsible for their selection of 15 varieties of gin.

Bob along over the May bank holiday to get 50p off a selection of their favourite beers, and see for yourself that the other adage about good things and small packages really rings true here.



RECLAIMED INTERIORS

708 ABBEYDALE ROAD
RECLAIMEDINTERIORS.CO.UK

However you define it, a quiet sense of accomplishment and distinct lack of shouty self-promotion are surely cornerstones of 'cool'.

Designer and craftsman David Lobo has built up his business with little fanfare over the years, emerging from the chrysalis of Raw Timber Ltd to bring to Sheffield his vision for Reclaimed Interiors, a company whose handiwork is hiding in plain sight in some of the city's finest establishments, from Chesterfield Road's Tramshed to Hallam Uni's Fitzalan Square, Thornbridge Hall to Anchorage.

As their auspicious list of clients suggests, Reclaimed Interiors offer a diverse range of products and services to suit projects of all sizes, domestic and commercial, but what stands out in particular is the ethos apparent in all that they do. Driven by a passion for heritage, and for regenerating old and used materials with quality and charm, the team then mix them up with modern designs and materials to bring them into the 21st century and ultimately put them back into interior design in businesses and homes alike.

With products including bespoke reclaimed farmhouse tables, Iroko school worktops, scaffold shelving, pews and seating, custom made bars, rustic cladding and industrial lighting, as well as reclaimed parquet flooring, local heritage and provenance are at the heart of all of their work. Coupled with the expertise of their craftspeople, the services they offer include full design and installation from inception to completion.

Reclaimed Interiors have recently refurbished their shop so that it now functions as a showroom. Have a wander down Abbeydale Road and see what they could do for you.

PEACE IN THE PARK FUNDRAISERS

PEACEINTHEPARK.ORG.UK



Peace in the Park, the one-day, free entry festival of music, arts, crafts and revelry, needs you. The team of organisers and volunteers work all year round to raise the necessary funds to keep this event free of charge and make it the spectacular celebration of peace, love and unity that we've all come to expect.

After a year of hiatus, having narrowly missed last year's target, it gives us great pleasure to announce that, following 12 months of hard graft and creative endeavour, they're almost there. Almost.

Coming up this month are some fantastic events which, with your attendance, should push the party wagon over the line, starting with an audacious 24-hour DJ marathon hosted at CADS from 10 to 11 May, followed by a night of blues at the Greystones on 12 May with the reputable Honey Bee Blues Club.

Check out their social media for a full rundown of fundraisers and volunteering opportunities ahead of the big day on 11 June.

HILLSFEST 2016

HILLSFEST.ORG



July sees the arrival of the inaugural HillsFest, a festival which, in the words of the organisers, sets out "to show how creativity is essential to ensure a compassionate, energetic, innovative, entrepreneurial and cohesive community".

Sparked by the vision of Karen Sherwood, director of Cupola Art Gallery on Middlewood Road, and following several public community consultation meetings and events, it became clear that the residents and businesses of Hillsborough wanted to create an event in order to put Hillsborough on the map for all the right reasons.

The ambitious project aims to put on a festival quite unlike any other that we have experienced here in Sheffield, featuring a series of 24-metre inflatable domes themed around a creativity showcase, makers activity, spoken word and film, sound and movement, and taste, complemented by a separate sound stage for live bands and music. Oh, and a modular graffiti sculpture the height of a house. We hope to see you there on 9-10 July.

YELLOW ARCH

YELLOWARCH.COM



May is a good month to give a little shout to the good folks at Yellow Arch, having been along recently to find that this enigmatic hive of makers and shakers have been grafting hard and are really reaping the rewards.

Having established its status as the go-to studio for local legends and emerging artists alike, the hallowed Arch has seen some heavy traffic of late, with acts as diverse as Richard Hawley and Kylie Minogue respectively recording and mixing their latest work in the studio, along with hot prospects Dancing Years laying down their EP **Learn to Kiss**, which is now making waves on playlists nationwide.

There's a real sense of identity to the sound of a Yellow Arch production, as evidenced by a recent comment from Sheffield's prodigal son, Alex Turner, who described his Last Shadow Puppets single 'The Dream Synopsis' as having "a bit of a Yellow Arch sound to it". The future's yellow.

SHEFFIELD MAKERS

SHEFFIELDMAKERSSHOP.COM



In December 2015, a group of Sheffield artists and makers came together to fill an empty city centre shop with their work. This spring, with the help of a grant from ReNew Sheffield, that group has been able to repair and refurbish the shop, transforming it from a pop-up to a permanent retail space. An impressive achievement indeed.

Most of the makers started out trading at the many and varied artisan markets and selling events held all over Sheffield, with several having rented the Common People pop-up shop, enabling them to strike out and gain experience.

Sheffield Makers Shop now houses the work of more than 20 local artists and makers, working as a collective to cover staffing and keeping the retail space dynamic and well stocked with Sheffield made art, photography, textiles, toys, jewellery, gifts and cards at surprisingly affordable prices. New makers will be joining the collective in May, followed by a launch party to celebrate the fruits of their labour in June. Pop down and raise a glass to the spirit of artistic endeavour.

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NEW OFFERS ON THE APP

YELLOW ARCH STUDIOS

- Weekday recording sessions in May - £150 per day or £425 for three days.
- Happy hour drinks deals at: Big No No Alternative Comedy Club (16 May, 7:30-8:30pm), Buffalo Skinners' album launch (1 July, 7-8pm), & Devo Tribute Night (7 July, 8-9pm).

HARLAND CAFE

- Buy tea or coffee & cake for you and a friend and get one of the cakes free (Mon-Fri from 2pm).

SHAKESPEARES

- Pimms & lemonade for £2.50 (until 26 May) / 50p off any Springbank Whiskey (until 30 May).

TURNER'S BOTTLE SHOP

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Or [@hillsfest2016](https://twitter.com/hillsfest2016)



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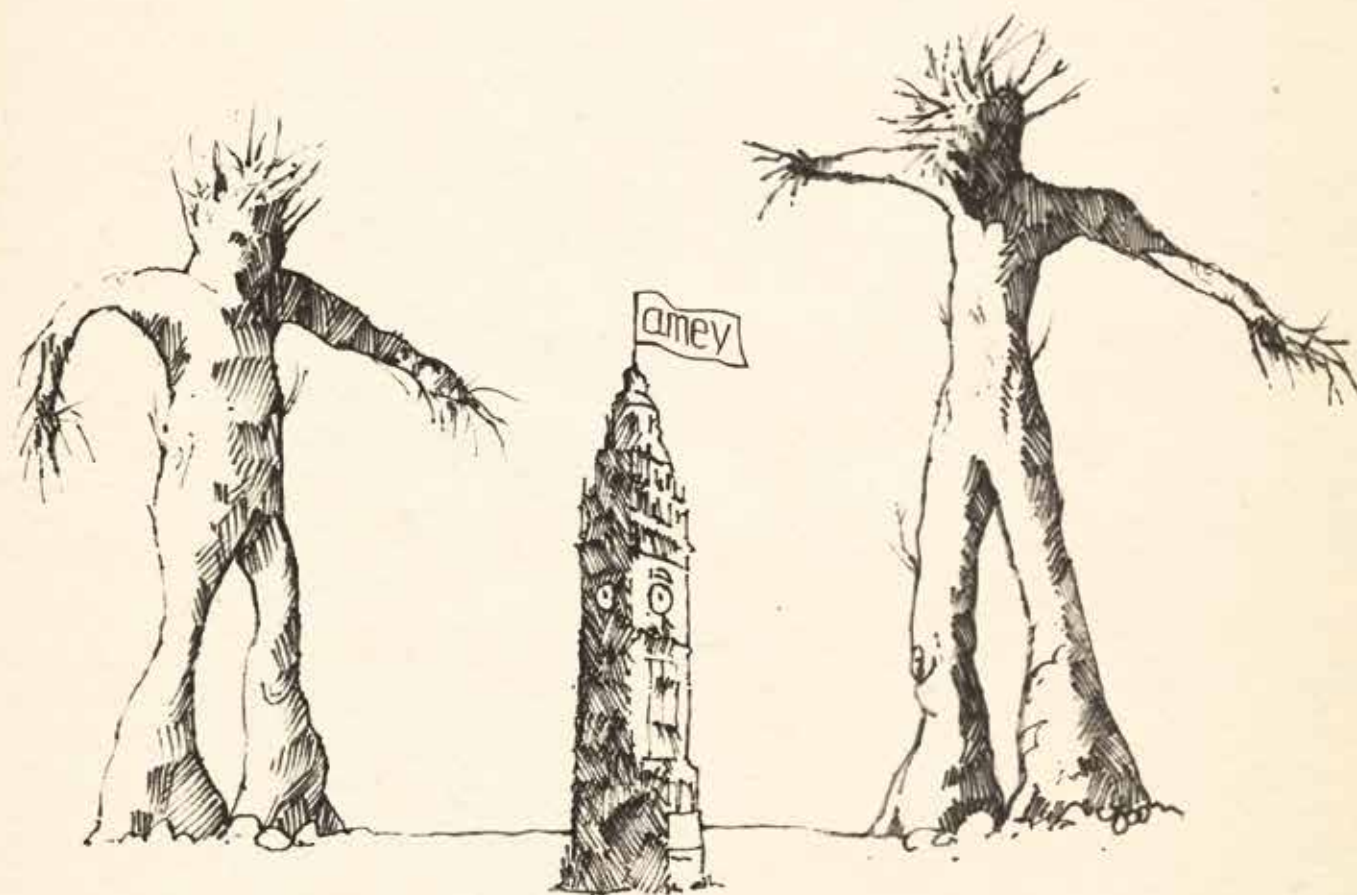
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Row over Sheffield tree felling set to ramp up with latest protest

On the steps of Sheffield Town Hall I asked one of the protestors, a Mr Treebeard of Nether Edge if he had a message for the council:
 "Many a tree shall feel the bite of their iron without pity but let them beware for there shall walk a power in the forests whose wrath they will arouse at their peril."

Words: Mike Somerset Ward

Picture: Varrod Goblinsk



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